



Haseltine Galleries,

1125 & 1127 Chestnut Street,

February 8th, 9th, 10th,
11th and 12th,
1875.

No. 7
CATALOGUE

OF

MR. CHARLES F. HASELTINE'S

COLLECTION

OF

Oil Paintings
AND AQUARELLES,

Comprising Superior Examples of the Artists of

PARIS,	BERLIN,	AMSTERDAM,	LONDON,
ROME,	VIENNA,	THE HAGUE,	MADRID,
DUSSELDORF,	BRUSSELS,	FLORENCE,	NEW YORK,
MUNICH,	ANTWERP,	DRESDEN,	PHILADELPHIA, &c.

The whole Collection will be offered at Public Sale,

ON THE EVENINGS OF

Monday, Tuesday, Wednesday, Thursday & Friday,

February 8th, 9th, 10th, 11th and 12th, 1875,

COMMENCING EACH EVENING AT 7½ O'CLOCK.

Open Free, Day and Evening, at the
HASELTINE GALLERIES, 1125 & 1127 Chestnut Street,

WHERE THE COLLECTION WILL BE SOLD.

Mr. B. SCOTT, Jr., will officiate as Salesman.

HENRY B. ASHMEAD, BOOK AND JOB PRINTER,
Nos. 1102 & 1104 Sansom St., Philadelphia.

VERY IMPORTANT NOTICE!

IN making this, the opening sale of the season, MR. HASELTINE is well aware of the stagnation in business, and how much depressed a large portion of the community have become, and in consequence how great a venture it is on his part, to place upon the market in this way, so valuable and costly a collection of paintings; but he trusts that the magnitude and splendor of the offering will secure from Art patrons such a positive appreciation as shall nullify the influences of the times. To meet the views of many persons, who at present are not ready to purchase valuable paintings, but who also would not care to lose such a great opportunity, Mr. Haseltine offers the following liberal terms upon purchases at this sale:—

For all amounts over	\$500,	30 days'	credit.
“ “ “	1000,	60 “	“
“ “ “	2000,	90 “	“
“ “ “	3000,	4 months'	“

Where credit is given, approved endorsed paper is required; and those desiring to purchase on these terms, must confer and arrange with Mr. Haseltine previous to the sale.

This will be the only Collection of Paintings that Mr. Haseltine will offer in Philadelphia, at Public Sale, this winter.

The larger portion of the paintings in the Catalogue belonging to Mr. Haseltine, he is enabled to permit them to be sold at low price while those belonging to other parties are most of them to be so *WITHOUT RESERVE*. Consequently, this is an unusual opportunity for those who desire to decorate their homes, or increase the collections, with fine works of Art. The paintings marked thus * a to be sold for account of whom it may concern, for cash only.

THE FOLLOWING EMINENT ARTISTS ARE REPRESENTED BY IMPORTANT WORKS:

Maintain,	Cipola,	Wm. Hart,	Briscoe,
oomans,	Barth,	Brevoort,	Brown,
irmin Girard,	Toeschi,	J. C. Thom,	Whiting,
ttenbach,	Moormans,	Corrodi,	Lewis,
Zarnacois,	Romako,	Leyendecker,	Hamilton,
Karl Daubigny,	Daubigny,	Klombeck,	Hobbs,
Corot,	Jules Dupre,	Anders,	Wharton,
Compte,	Kuwasseg, pere,	Otto Sommer,	G. F. Bensell,
Bierstadt,	Bonnasson,	Boese,	Thomas,
Pasini,	Luminals,	Chevillard,	Powell,
Saunier,	Chaplin,	Kensett,	C. J. Smith,
Trayer,	Diaz,	Zwengauer,	Wall,
Prof. Carl Hubner,	Wahlberg,	Rolfe,	Flaherty,
Prof. Julius Hubner,	Veron,	Ziem,	Kite,
Guillemin,	Dell 'Aqua,	Savini,	Hill,
Bakalowicz,	Verschuur,	Carl Hoff,	Herring,
De Jonghe,	Steffan,	Van Schendel,	Moran,
Cortazzo,	Meyerheim,	Amberg,	Ropes,
Hammer,	Englehardt,	Jacobson,	Cojen,
Richter,	De Bylandt,	Doyen,	Cuny,
Roybet,	Gericault,	Hue,	Muretti,
Jimenez,	Duveau,	Gide,	Von Seben,
Cipriani,	Le Poitevin,	Lambron,	Henrietta Ronner,
Thirion,	Heilmeyer,	H. De Beul,	Henri Bacon,
Levy,	Steffeck,	L. De Beul,	Vangunten,
Kuwasseg, fils,	Corenne,	De Varain,	Bates,
Ferrari,	Goupil,	Faulkner,	Surreau,
Cariss,	Gignoux,	Rolff,	Grips,
Guiterez,	Innocenti,	Dearsman,	Nehlig,
Cornett,	Haseltine,	Theobold,	Rogge,
Chevillard,	Paul Weber,	Gruchy,	Forsch,
ranger,	Ramsey,	Engler,	Gay,
ibels,	Heiligers,	Dupius,	Wiengartner,
L. Henry,	Rota,	Beyle,	De San,
euillant,	Fedrian,	Perkins,	F. Mayer,
ttara,	May,	Schutze,	Perkins,
hleich,	Jacquet,	Moore,	Wilson,
uhlig,	Sonntag,	Rehn,	Beaumont.

CATALOGUE.

1. PROF. CARL HUBNER, Dusseldorf.
 Behind the Scenes.
 A beautiful study for a large painting.
2. PROF. GUITEREZ, Rome.
 A Roman Woman.
3. A Neopolitan.
 Very brilliant Aquarelles.
4. LOUIS SCHULTZE, Munich.
 Scene in Bavaria.
- 5.* W. H. W. HEYS, Manchester.
 Sweden Bridge, Ambleside.
- 6.* On the River Derwent.

7. LOUIS SCHULTZE, Munich.
Scene in Bavaria.
- 8.* W. H. W. HEYS, Manchester.
Derwentwater from below Barrow.
- 9.* Rydal Water from Scandale, near Ambleside.
10. LOUIS SCHULTZE, Munich.
Scene in Bavaria.
11. PROF. GUITEREZ, Rome.
Venetian Lady.
12. Waiting.
- 13.* W. H. W. HEYS, Manchester.
View of Derwentwater, from Barrowdale.
- 14.* View of the two Lakes—Derwentwater and Bassenthwaite,
from Ashness Bridge.
- 15.* EDMUND D. LEWIS.
The Catskills from the Hudson River.
- 16.* Philadelphia from the Park.

17.* GEORGE WASHINGTON, Paris.
 Arabian Horsemen.

18.* HUGH NEWELL, Pittsburgh.
 Rest from Labor.

19.* H. M. WILSON.
 Flowers.

20.* H. W. KEMPER.
 Twilight.

21.* On the Shore.

22.* F. J. BUSSMAN, Pittsburgh.
 Fruit.

23. F. D. BRISCOE.
 Market Boat off Sandy Hook.

24. H. T. CARISS.
 Street Scene in Edinburgh.

25. AUGUSTE ROY, Paris.
Amiens.

26. M. GREVART, Paris.
Rouen.

27. Nancy.

28. PAUL WEBER, Munich.
Source of the Rhone.

29. W. ROLFF, London.
A Noble Breakfast.

30. WILLIAM DEARSMAN, London.
Donkey Boy Waiting for the Catch.

A most beautiful and careful picture in the manner of Wm. Shayer.

31. ADOLPH THEOBOLD, Rome.
Returning from Pasture.

32.

J. FAULKNER, New York.

Scene in County Down, Ireland.

33.

J. DE VARAIN, Paris.

Bearing Home the Harvest.

A fine work of art.

34.*

THEOPHILE GIDE, Paris.

The Rehearsal for the Mass.

35.*

G. TOESCHI, Rome.

The Visit of the Cardinal.

36.

EMILE LEVY, Paris.

Grand Prize of Rome, 1854; Medals, 1859, '64, '66; Cross of the Legion
of Honor, 1867; Medal, 1867, E. U.

Erecting the Statue.

A most important work by this artist.

37. ALBERT LAMBRON, Paris.

Cup and Balls.

A very important work.

38. HUBERT VAN HOVE, The Hague.

Chevalier of the Couronne de Chêne and Leopold.

Sunday Morning in Holland.

The Paintings by this Artist are very rare, and this is probably the first example offered at Public Sale since the sale of the Belmont Collection.

39. PIERRE VAN SCHENDEL, (deceased.)

Medals, 1844 and 1847.

Market Scene by Candlelight.

The works of Van Schendel it is now almost impossible to obtain.

40. MILNE RAMSEY, Paris.

Objects of Nature and Art.

41.* E. SCHLEICH, Munich.

On the Way to Market.

Nothing finer from the Munich School of Art in landscape can be produced. It is superb.

42.*

H. CORRODI, Rome.

View on the Seine.

43.

H. VAN SEBEN, Brussels.

HENRIETTA RONNER, Brussels.

Winter Pastimes.

As fine a specimen of these artists as ever imported.

44.

EDWARD GAY, New York.

Autumn.

45.

J. B. BREVOORT, New York.

Meadow Brook.

46.

P. LEVAN.

Happy Childhood.

47. CHARLES STEFFECK, Berlin.

Medal, 1855.

A Young Family.

Steffeck is the German Landseer, and no dog painter is held in as high estimation.

48. P. MORAN, Philadelphia.

The Wayside Inn.

Mr. Moran is already recognized as one of the first of American animal painters.

49.* HENRI DE BEUL, Brussels.

Sheep.

In many respects equal to the master Verboeckhoven, and in all respects a pleasant and well-painted picture.

50. J. F. HERRING, London.

An English Farmyard.

A most careful and highly finished work of art. Exquisite in every detail.

51. H. W. KEMPER.

View on Gauley River.

52. Scene in the White Mountains.

53. CH. BEAUMONT.

Summer.

54. Autumn.

A most brilliant and beautiful pair of pictures.

55. A. F. HEILIGERS, Brussels.

The Secret Letter.

The work by this great painter is scarcely inferior to Florent Willems.

56. O. CORTAZZO, Paris.

The Morning Walk.

A brilliant example of this great artist.

57.* L. ALVAREZ, Rome.

The Dancing Master.

A most beautiful example of one of the best of the rising painters of the day. There can be no better investment of money than to buy the work of this painter.

58. J. DE NITTIS, Paris.

The Costumer's Shop.

A brilliant example and rich in color. Such a specimen is difficult to obtain, and commands a high price.

59.*

GUSTAVE DE JONGHE, Paris.

Medals, 1863, '68, '70.

The Music Lesson.

During the past year the works of De Jonghe have met with, in his case, an unprecedented demand; and it is admitted that he will, without doubt, be the successor of Alfred Stevens, in the estimation of connoisseurs.

60.*

EDOUARD ZAMACOIS, (deceased).

Medals, 1867, 1868, and 1870.

The Cavalier's Repose.

The works of Zamacois are becoming exceedingly rare, and those collectors who have not already secured one, had better avail themselves of the opportunities as they offer, as there will soon be none upon the market.

61.*

LADISLAS BAKALOWICZ, Paris.

Curiosity.

The pictures of this artist require no introduction.

62.

G. FERRARI, Rome.

The Ambuscade.

It is only of late years that the paintings of Ferrari have been imported; but they have long commended themselves to European buyers.

63. NOEL SAUNIER, Paris.

Visitors at the Ruined Abbey.

This certainly conveys a faithful idea as to the way visitors in foreign lands investigate the picturesque ruins of former splendor.

64. FRK. MAYER, Munich.

Interior of a Peasant Home.

65. HENRI BACON, Paris.

Auction Sale in Alsace.

This undoubtedly is the most important work that Bacon has ever sent to this country.

66. V. THIRON, Paris.

Gathering Grapes.

67.* A. ROMAHO, Rome.

Narcissus.

68. FELIX COJEN, Brussels.

Self-Satisfaction.

69.

VICTOR NEHLIG.

Waiting for a Shot.

70.

J. ROPES, Rome.

Marble Quarry at Serravezza, near Carrara.

71.

H. BOESE.

Scene in New Hampshire.

72.

F. D. BRISCOE.

Steamship Pennsylvania in the Great Storm in which she
lost her three first Officers.

73.

EDMUND D. LEWIS.

View in Chester County.

74.

S. P. DYKE.

Autumn.

75.* J. N. T. VAN STARKENBURGH, Dusseldorf.

Shreckhorn, the highest peak of the Alps.

76.* STROZZI, (Priest of Genoa.)

The Angel who delivered St. Peter.

77.* MORETTA DE BRESCIA.

The Virgin before Sts. Peter and Paul.

78.* CAVACCI.

Attributed to him.

Saint John the Baptist.

79. THORP FLAHERTY.

English Landscape.

80. Companion.

81.* JOHN WILLIAMSON, New York.

Scene in Chili.

82.* Algiers.

83.*

F. HALL, Pittsburgh.

Flowers.

84.*

Fruit.

85.

EDMUND D. LEWIS.

The Afterglow—View on the Susquehanna.

SECOND EVENING'S SALE.

86.*

F. V.

Still Life.

87.*

H. J. HOLBROOK, Cincinnati.

Rocky Fork, Ohio.

88.*

The Cove.

89.*

C. J. SMITH.

Fruit.

90.*

Still Life.

91.*

JOHN WILLIAMSON, New York.

Autumn on Lake George.

92.*

Indian Territory.

93.*

H. M. WILSON.

A Hunter's Traps.

94.*

F. J. BUSSMANN, Pittsburgh.

Homeward Bound.

95.*

A. ROMAKO, Rome.

The Star of Hope.

96.*

E. V. WADE.

Peasant Girl.

97.*

Forsaken Vices.

98.

G. SENYARD.

Near Winchester, Va.

99.

FRITZ VAN CAMP.

The Coming Storm.

- 100.* H. W. KEMPER.
Hawk's Nest.
- 101.* Old Mill by Moonlight.
102. ALBERT PERKINS, Boston.
Massachusetts Coast.
103. C. S. WILKINSON.
Autumn on Beaver River.
104. On the Juniata.
- 105.* M. D. RAMSEY.
Still Life.
- 106.* SCHMITZ, Antwerp.
Winter Scene in Holland.
- 107.* NEWBOLD H. TROTTER.
View near Cresson.

108.* GEORGE B. WOOD, JR.

A Summer Day.

109.* A. M. HOOPES, London.

The Lunch.

110.* Companion.

110A.* GEORGE T. HOBBS.

Still Life.

111.* W. T. FINKBEINER.

Red Riding Hood.

112.* JAMES HAMILTON.

The American Falls at Niagara.

113.* The Whirlpool.

114.* The Horseshoe Falls.

These three paintings of Hamilton were painted immediately after his visit to Niagara, and were considered at the time of their execution to be masterpieces of his art. The painting of the American Falls certainly gives a better idea of the grandeur of this great fall of water than any other painting of it.

- 115.* D. W. C. BOUTELLE, Bethlehem.
The Valley of the Battenkill, Vermont.

This work of art was painted to order, and was thought by the Artist to be the best work of his life.

- 116.* J. M. CULVERHOUSE, New York.
The Last Moments of De Soto.
A very important work of Culverhouse.

- 117.* JULES DUPRE, Paris.
Medals, 1833; Cross of the Legion of Honor, 1849; Medal, 1867, E. U.
View in France.
A most superior specimen of this illustrious landscape painter.

118. A. BIERSTADT, New York.
Scene in California.
A fine specimen of the Artist.

119. H. DAWSON, London.
Scene on Lake Windermere.
A most beautiful bit.

120. COUNT A. DE BYLANDT, Brussels.

View on the Rhine.

In the Count's very best manner.

121. H. HILLER, Berlin.

On the French Coast.

122. J. B. A. E. BERANGER, Paris.

Medals, 1846 and 1848.

The Little Dressmaker.

123.* G. FERRARI, Rome.

Espionage.

124.* Curiosity.

The works of Ferrari are not often seen in this country. His pictures are fine works of art, and are expensive. Mr. Haseltine is satisfied that they will meet with the approval of the public.

125. LOUIS JIMENEZ, Rome.

The Attentive Listener.

126. F. S. MURETTI, Rome.

The Flower Girls.

127. PROF. CARL HUBNER, Dusseldorf.

Sorrow.

128. Joy.

This pair of paintings by the illustrious Hubner certainly tell the story.
Of course they are companions and should not be separated.

129. PROF. JULIUS HUBNER, Dusseldorf.

Mother's Treasure.

Prof. Julius Hubner has obtained the highest commendations from art
connoisseurs, and promises to be greatly esteemed by the world.

130.* EDOUARD RICHTER, Paris.

The Invitation to the Garden. Interior of a Chateau—
Time of Louis XIV.

Sunlight was perhaps never more faithfully or more powerfully rendered. The whole picture is a splendid work of art.

131. W. AMBERG, Berlin.

Deep Thoughts.

A choice painting by one of the best of artists.

132.

H. H. MOORE, Tangier.

Gipsy Family, near Grenada.

133.

T. BUCHANAN READ, (deceased.)

The Lady of Shalott.

" Out upon the wharves they came,
 Knight and burgher, lord and dame,
 And round the prow they read her name,—
 The Lady of Shalott.

" Who is this? and what is here?
 And in the lighted palace near
 Died the sound of royal cheer;
 And they crossed themselves for fear,
 All the knights at Camelot.

" But Launcelot mused a little space;
 He said, ' She has a lovely face;
 God in his mercy lend her grace,
 The Lady of Shalott.' "—*Tennyson.*

134.

F. MOORMANS, Paris.

The Music Lesson.

135.

FERDINAND ROYBET, Paris.

Medal, 1866.

Still Life.

A grand still life, full of the finest quality, but perhaps painted in too low a key to be admired by those not up in art matters.

136. MATHIAS LEYENDECKER, Paris.

Game.

Painted like a miniature.

137. THOMAS SULLY, (deceased.)

Charity.

Painted in the best period of the art of Sully. An important picture by him.

138. P. HUGO.

Peaches.

139. TREVOR McCLURG, Pittsburgh.

After Coutoure.

The Return from the Hawking.

140. J. A. HEUILLANT, Paris.

The Siesta—Scene in Japan.

A fine work of art.

141. V. CHEVILLARD, Paris.

The Pet Dog.

A most brilliant and beautiful picture.

142. EMILE LEVY, Paris.

Grand Prize of Rome, 1854; Medals, 1859, '64, '66; Cross of the Legion of Honor, 1867; Medal, 1867, E. U.

Love's Whispers.

An exquisite picture.

143. ALBERT LAMBRON, Paris.

Cup and Balls.

144. The Violin.

A most beautiful pair of paintings, and splendid examples of the artist.

145. A. GRIPS, Brussels.

The Thoughtful Mistress.

146.* FRANK REHN.

Showery Day, Lighthouse Point, Atlantic City.

147. A. S. WALL, Pittsburgh.
Late Autumn in the Woods.
A splendid work.
- 147A.* HAHS.
In the Orchard.
148. J. B. KLOMBECK, Brussels.
Winter Scene near Munich.
A perfect gem of art.
- 149.* WILLIAM S. HASELTINE, Rome.
Sunrise at Amalfi.
- 150.* Sunrise at Ostia.
A choice pair of paintings.
151. LUCIAN POWELL, Virginia.
Morning in South America.
152. GEORGE T. HOBBS.
English Cottage—View in Surrey, England.

153. H. W. WHITING.
View on the Delaware above Trenton.
154. View near Lancaster, Pa.
155. F. D. BRISCOE.
View on the Orinoco.
156. Sunrise in the Tropics.
157. MILNE RAMSEY.
Objects of Nature and Art.
- 158.* MISS FRANKLIN.
Objects of Art.
- 159.* Nature and Art.
160. J. STERLING THOMAS.
Still Life.
161. Ditto.

162. H. B. KITE.
Old Wind Mill.
163. View in Brittany.
164. C. H. SHEARER, Reading.
View near Reading.
165. J. S. HILL.
Setter.
166. Hound.
167. P. S. PHILLIPS.
After Hamon.
Morning.
168. JASPER T. CLAXTON.
After Dawson.
Speed the Plough.

169. SAERBEY & VAN WILLIS, New York.

The Return from the Hunt.

170.

P. DEVREUX.

Copy.

St. John.

THIRD EVENING'S SALE.

171. FRITZ VOLTAIN.
Landscape in Brittany.
172. L. DOUSSAINT.
View in Alsace.
173. P. NICOLAIT, Rome.
Sunset on the Tiber.
174. EDMUND D. LEWIS.
Cottage on the Hudson.
175. F. D. BRISCOE.
Dieppe.

176. H. W. WHITING.
Scene in North Wales.
177. Lake Windermere.
178. GEORGE F. BENSELL.
On the Juniata.
179. View in Sullivan County.
180. LUCIAN POWELL, Virginia.
View near Cairo, Egypt.
181. THORP FLAHERTY.
Welsh Fishing Boat.
182. Fisherman's Hut, Wales.
183. P. SURREAU, Paris.
Flowers.
- 184.* M. D. RAMSEY.
Still Life.

- 185.* H. J. HOLBROOK, Cincinnati.
The Empty Stocking.

- 186.* C. J. SMITH.
Still Life.

- 187.* E. V. WADE.
In the Studio.

- 188.* Objects of Art.

- 188A.* GEO. T. HOBBS.
Haneham-Courtney, on the Thames.

189. PROF. CARL HUBNER, Dusseldorf.
The Secret Letter.

This, the most important of the productions of Hubner in the catalogue, was for a short time exhibited in New York, where it was held firmly at \$2500. The story is well told.

190. FIRMIN GIRARD, Paris.

Medals, 1863, 1872, and 1874.

Gathering Wild Berries.

This specimen of this illustrious painter is entitled to great consideration from those who value the best art.

191. LAURENT DE BEUL, Brussels.

Gathering Home the Flock.

It is unusual to see so fine a work by this justly celebrated man. This is unquestionably a genuine picture, and as such is guaranteed.

192. M. MUHLIG, Munich.

Robbers in Ambush.

This little work of art is one of the finest things in the collection. It should find a home in some gallery where only the best productions of the Masters are exhibited.

193. WILLIAM DEARSMAN, London.

The Fisherman's Nook.

Painted in the manner of Wm. Shayer, and as fine as his best works.

194. ADOLPH THEOBOLD, Rome.

Bearing Home the Sheaves.

195. PROF. L. REINHARDT, Munich.

Bavarian Landscape, with Sheep.

196. Swiss Landscape, with Cattle.

197.* W. VERSCHUUR, (deceased.)

The Return at Noon.

The fine works of Verschuur since his decease have become very rare,
and are every day more difficult to obtain.

198. F. CIPOLLA, Rome.

The Victim.

Brilliant in effect, and careful in detail, it forms to the eye a most attractive picture. The artist is only now becoming known, but soon every amateur will know of his works and understand the high prices that his pictures bring.

199. C. D. HUE, Paris.

The Departure for the Promenade.

A beautiful picture.

200.* AUG. INNOCENTI, Rome.

The Connoisseur.

201.* The Secret Letter.

A pair of gems.

202.

H. VAN SEBEN, Brussels.

Sports of Childhood.

An exceedingly attractive picture.

203.

W. ROGGE, Munich.

Pleasant News.

A painting of a high order of merit.

204.

K. FORSCH, Munich.

Minding Baby.

A beautiful work of art.

204A.

F. F. DE CRANO.

A Quiet Corner.

205.*

LOUIS DUVAUX, Paris.

Tobias and the Angel Healing the Father.

206.

WILLIAM S. HASELTINE, Rome.

Sunrise at Capri.

207.*

C. KUWASSEG, FILS, Paris.

Port of Kerhoven, Brittany.

Of all the paintings by this artist that Mr. Haseltine has ever exhibited, probably no one has approached this as a superb work of art.

208.

J. C. STEFFAN, Munich.

In the High Valley of Rosenbau, between the Mountains of
Well and Wetterhorn.

This certainly is one of the finest specimens of mountain scenery ever
exhibited in this city; it cannot be surpassed.

209.

G. BONNASSON, Munich.

Landscape View in Tuscany.

A superb work of art, painted with all the power and breadth that
characterize this celebrated painter.

210.

W. L. SONNTAG, New York.

Scene in the Adirondacks.

Sonntag seldom, if ever, surpassed this beautiful picture, either in
choice of subject or execution.

211.* CHARLES FRANCOIS DAUBIGNY, Paris.

Medals, 1848, 1853, 1857, and 1859; Cross of the Legion of Honor,
1859; Medal, First Class, 1867, E. U.

View on the Seine.

A landscape of the very highest class, by one of the most illustrious
of the landscape painters of the world.

212.* W. S. HASELTINE, Rome.

Sunset at Venice.

A splendid specimen by the artist.

213. G. ENGLEHARDT, Berlin.

Lake of Geneva.

214. EDWARD GAY, New York.

Summer.

215.* DEWEY BATES, Paris.

Journal of Fun.

215A.*

J. B. C. COROT, Paris.

Medals, 1833, 1848 and 1855; Cross of the Legion of Honor, 1846; Medal,
1867, E. U.; officer of the Legion of Honor, 1867.

Morning.

215B.*

Evening.

215C.*

KARL DAUBIGNY, Paris.

Medal, 1868.

View on the Seine.

215D.*

D. R. KNIGHT, Paris.

The Wood Gatherer.

215E.*

Mother and Child.

215F.*

DE GASTON, Paris.

After Jacque.

Sheep Cote.

215G.*

PETER JEAN, Paris.

After Jacque.

Farm Yard.

215H.*

F. BRAIGHT, Munich.

Buffaloes in a Snow Storm.

216.

F. D. BRISCOE.

Blue Fishing off Barnegat.

217.

EDMUND D. LEWIS.

Lake Lugano.

218.

GEO. F. BENSELL.

Fishing Creek, Sullivan Co., Pa.

219.*

J. M. CULVERHOUSE, New York.

Skating Scene at Long Champ, Bois de Boulogne.

220.*

G. JACQUET, Paris.

Medal, 1868.

Anticipation.

A new and striking picture, just received from Paris and the artist.

221.

ANDERS.

The Home Treasure.

Beautiful in subject and color, and careful in finish; it is not only a fine example of the artist, but a valuable addition to the art treasures of the country.

222.*

PROFESSOR ITTENBACH, Dusseldorf.

The Virgin and Infant Jesus.

No one in Europe is superior to this artist in this department of art. The elaboration and finish of this extraordinary picture is wonderful to a degree. It certainly should secure great competition.

223.

CHS. V. BROWN.

Playing Grandmother.

Certainly a charming little picture.

224.

E. L. HENRY, New York.

Waiting for Dinner.

225.

C. DESIRE HUE, Paris.

The Mistress' Letters.

226. PHILIP F. WHARTON, Philadelphia.

Taking it Easy.

227. G. DOYEN, Paris.

The New Aigrette.

The work of one of the most talented artists in Europe.

228.* E. H. MAY, Paris.

Medal, 1855.

The Masquerade.

229.* A. MARCHAUX, Paris.

The Beautiful Greek Girl.

230. GEO. F. BENSELL.

The Young Speculator.

231. The Snake of Bricks.

232.* CHARLES CHAPLIN, Paris.

Medals, 1851, 1852, and 1865; Cross of the Legion of Honor, 1865,

Cupids.

A beautiful little bit.

233.* E. V. LUMINAIS, Paris.

Medals, 1852, 1855, 1857, and 1861; Cross of the Legion of Honor, 1869.

Fisher Women.

234. HENRI COROENNE, Paris.

The Salute.

A superb and brilliant work of art.

235.* N. CIPRIANI, Rome.

Summer Rambles.

An aquarelle of the highest class.

236.* F. BARTH,

Feeding Rabbits.

237.*

JULES GOUPIL, Paris.

Paying Calls.

An exquisite painting of the highest class.

238.

EDOUARD RICHTER, Paris.

The Pleasant Stroll.

239.

PIERRE M. BEYLE, Paris.

The Performer's Pet.

240.

F. HOWLAND, Paris.

After Cabanel.

Satyr and Nymph.

241.*

WILLIAM S. HASELTINE, Rome.

Maggiore.

242.*

Como.

243.

J. F. KENSETT, (deceased.)

Study above the Falls of Niagara.

An extraordinary study.

244. VAN DE VELDE BONFIELD, Philadelphia.
Winter Day.
245. Quiet after Storm.
246. A. K. PHILLIPPOTEAUX, Paris.
View near Cernay.
247. THORP FLAHERTY.
Old Wind Mill on the Mersey.
248. View in Wales.
- 249.* M. B. ODENHEIMER.
Fancy Head.
250. LUCIAN POWELL, Virginia.
Wind Mill at Piedmont.
251. Lighthouse, Virginia Coast.
252. A. DENAIN, Paris.
Scene in the South of France.

253.*

H. W. KEMPER.

Yo Semite, California.

254.*

On the Juniata.

255.*

H. J. HOLBROOK, Cincinnati.

The Bridal Vale.

256.*

The Domes of the Yo Semite.

257.*

JOHN WILLIAMSON, New York.

Venice.

258.*

Tivoli.

259.*

DEWEY BATES, Paris.

Sunset at Osterwell.

260.

GEORGE HARRIS.

Afternoon on the Nile.

FOURTH NIGHT'S SALE.

261. J. STERLING THOMAS.

Still Life.

262. Do.

263. H. W. WHITING.

Late October.

264. Glimpse of the Susquehanna.

265. EDMUND D. LEWIS.

On the Octorora.

266. F. D. BRISCOE.

Twilight off Newfoundland.

267.

G. F. BENSELL.

View on the Sinnamahoning Creek.

268.*

E. V. WADE.

Waiting for a Drink.

269.*

NEWBOLD H. TROTTER.

The Lioness.

270.*

HOWARD HELMICK, London.

Playing with Edged Tools.

271.*

J. L. CLOUD, London.

The Good Sister.

272.*

JOHN WILLIAMSON, New York.

Going to School.

273.*

Genesee Flats.

274.*

F. J. BUSSMAN, Pittsburgh.

Scene in Western Pennsylvania.

275.*

C. J. SMITH.

Aurora Leigh.

276.*

H. J. HOLBROOK, Cincinnati.

The Babes in the Wood.

277.*

DEWEY BATES, Paris.

Near Antwerp.

278.*

H. M. WHITE.

Objects of Art.

279.

B. EUGENE, Paris.

On the Outskirts of Zurich.

280.

A. VANGUNTEN.

Kingston Flats, Wyoming Valley.

281.*

WILLIAM HAMMER.

The Home of the Bees.

This picture was exhibited in Boston, and the owners obtained from its display a large sum of money. The painting was greatly admired, and its exhibition was attended by thousands of persons. The details in the picture are certainly most elaborately painted.

282.*

PAUL WEBER, Munich.

Scene in Pennsylvania.

This beautiful picture was painted while Weber was living in Philadelphia, and is one of the best productions of his pencil.

283.

ALEX. M. GUILLEMIN, Paris.

Medals, 1841, 1845, and 1859; Cross of the Legion of Honor, 1861.

The Morning Prayer.

Guillemin fills a place in art and in the world's esteem that is his alone. In style of manipulation, in character of subject, and in beauty of sentiment, he is certainly appreciated. This example is a perfect gem.

284.

J. B. J. TRAYER, Paris.

Medals, 1853 and 1855.

The Industrious Wife.

This favorite painter has long been known, and many are his friends and admirers. A beautiful expression by him, is the picture here presented. It would adorn a collection of the choicest character.

285.

J. CRAWFORD THOM, New York.

The Foreign Invasion.

286.

EUGENE CUNY, Paris.

The Anxious Parents.

287.*

NARCISSE DIAZ DE LA PENA, Paris.

Medals, 1844, 1846, and 1848 ; Cross of the Legion of Honor, 1851.

Venus and Cupid.

288.*

EUGENE LE POITTEVIN, Paris.

Medals, 1831, 1836, 1848, and 1855 ; Cross of the Legion of Honor, 1843.

A Wind Mill.

289.*

GROUCHY, Paris.

The Secret.

290.*

GERICAULT, Paris.

Horse and Groom.

291.

FELIX ZIEM, Paris.

Medals, 1851, 1852, and 1855; Cross of the Legion of Honor, 1857.

Scene on the Bosphorus.

A most brilliant and beautiful specimen of this, the most celebrated
of all the painters of Oriental or Mediterranean scenery.

292.

K. HEILMEYER, Munich.

Venice by Moonlight.

Really superb.

293.

ALBERT BIERSTADT, New York.

Forest Scene.

293A.*

CHARLES HOGUET.

On the Coast of Norway.

294.

WILLIAM HART, New York.

The Harvest.

295.*

FRANK REHN.

Beach at Cape Elizabeth.

296.*

JULES GOUPIL, Paris.

Reverie.

297.*

Waiting.

A pair of painting exceedingly attractive, and rendered as only Jules Goupil can do. They are worthy of great praise.

298.*

P. C. COMPTE, Paris.

Medals, 1852, 1853, 1855, and 1857; Cross of the Legion of Honor, 1857;
Medal, 1867, E. V.

The Love-Letter.

A most beautiful picture by one of the most celebrated of artists. A work of art calculated to adorn any collection, and give great pleasure to its possessor.

298A.

F. F. DE CRANO.

Summer Rambles.

299.

CHARLES SEIBELS, Dusseldorf.

Holland Landscape, with Cattle.

A picture with the finest qualities of Andreas Achenbach, and in itself without a fault. Really a great work.

300.

WILLIAM S. HASELTINE, Rome.

Clearing Up after a Storm.

301.

H. CORRODI, Rome.

Scene on the Moselle.

302.

JAMES HAMILTON.

Sunset at Sea.

303.

OTTO SOMMER, Munich.

Westward Ho !

Certainly one of the finest paintings illustrating Western experiences ever exhibited in the country. It is so true in every respect, as well as so well executed, as to be worthy of a place at the Capitol at Washington, or in some grand collection of art.

304.

H. DE BEUL, Brussels.

The Cottage Porch.

A most beautiful picture.

305.

N. MORTIMER, Paris.

Scene on the Moselle.

306.

View in Champagne.

307.

P. SERREAU, Paris.

Flowers from my Garden.

308.*

W. S. HASELTINE, Rome.

Natural Arch at Capri.

309.* J. M. CULVERHOUSE, New York.

The Cottage Home.

310.* MARY WYMAN WALLACE, Brooklyn.

A Bone Aristocrat.

311.* ISAAC L. WILLIAMS.

Landscape.

312.* GEORGE B. WOOD, JR.

Summer Landscape.

313. H. MEYERHEIM, Berlin.

Inner Port of Bruges.

314. A. CORNETT.

Spanish Dancers.

315. PROF. GUITEREZ, Rome.

Italian Peasant.

316. PROF. CARL HUBNER, Dusseldorf.

Too Timid.

317. Too Bold.

This pair of paintings are as fine works by Hubner as have been offered to the public for a long time.

318. AUG. MEYER, Berlin.

Catching Horses in Hungary.

319. W. H. WHITING.

Lake Champlain.

320. Near Bethel, Maine.

321. MILNE RAMSEY, Paris.

Nature and Art.

A beautiful work.

322.

H. L. ROLFE, London.

Trout.

This beautiful painting is the work of the most illustrious painter of fish in the world.

323.*

ENGLER.

The Morning Ride.

324.*

DUPIUS, Paris.

Girl and Goat.

325.*

GUIDO RENI.

Christ in the Garden.

This painting is claimed to be original. It is accompanied with Italian documents asserting this claim, and it itself bears every evidence of being by a great painter, if not by the artist named above.

326.

SCHIEDGES, Brussels.

Coast of Scheviningen.

Undoubtedly one of the fine pictures in the collection, and should secure great competition for its possession.

327.*

FRANK REHN.

Shower off Bar Island, Coast of Maine.

A beautiful example of this excellent artist.

328.

F. D. BRISCOE.

Egypt in the Olden Time.

329.

GEO. T. HOBBS.

Ifley Old Mill on the Thames.

330.*

DEWEY BATES, Paris.

View of Antwerp.

331.

CH. BEAUMONT.

On the Upper Delaware.

332.

GEORGE F. BENSELL.

View on the Raymondskill, Pike Co., Pa.

333. JAMES LAWRENCE.
View in Chester County.
334. On Lycoming Creek.
335. EDMUND D. LEWIS.
Lake Como.
- 336.* NEWBOLD H. TROTTER.
The Clearing.
337. C. J. SMITH.
Fifteen To-day.
338. J. STIRLING THOMAS.
Still Life.
339. Christmas.
340. LUCIAN POWELL, Virginia.
In the Tropics.

341.

R. MORTON.

View near Hagerstown, Md.

342.*

JOHN WILLIAMSON, New York.

The Palisades—Morning.

343.*

Yonkers—Afternoon.

344.*

C. J. SMITH.

Phillipa.

345.

S. P. DYKE.

Winter.

346.

C. H. SHEARER, Reading.

View near Reading.

347.*

DEWEY BATES, Paris.

An Artist's Effects.

348.

CARLO PONTI, Florence.

After Raphael.

Madonna.

349.

GUSTAV. ECKSTEIN.

After Paul de la Roche.

Beatrice Cenci led to Execution.

FIFTH EVENING'S SALE.

350.*

DEWEY BATES, Paris.

Still Life.

351.

GEORGE F. BENSELL.

View on Adam's Creek, Pike Co., Pa.

352.

EDMUND D. LEWIS.

Near Pottsville, Pa.

353.

F. D. BRISCOE.

Dieppe.

354.

CH. BEAUMONT.

Scene in Wales.

355.

JAMES LAWRENCE.

Head Waters of the Missouri.

356.

Midsummer.

357.

GEO. T. HOBBS.

Nearly Sunset.

358.

LUCIAN POWELL.

On the Shenandoah.

359.

View in Loudon Co., Va.

360.*

H. J. HOLBROOK, Cincinnati.

Flowers.

361.*

C. J. SMITH.

Charles Sumner.

362.*

JOHN WILLIAMSON, New York.

Scene in the Adirondacks.

363.*

Late Autumn.

364.*

NEWBOLD H. TROTTER.

Jack and Jill.

365.*

ISAAC L. WILLIAMS.

On the Schuylkill.

366.*

GEORGE B. WOOD, JR.

Sunset at Philadelphia.

367.

MILNE RAMSEY.

Objects of Nature and Art.

368.*

F. RANDLE.

Still Life.

369.*

J. M. CULVERHOUSE, New York.

Skating on the Elbe by Moonlight.

370.

CH. BEAUMONT.

Landscape.

371. JAMES ELLIOTT.
View near Lebanon, Pa.
372. Near Burlington, N. J.
- 373.* C. J. KUWASSIG, PERE, Paris.
Medals, 1845, 1861, and 1863.
The Matterhorn.
This great work of art it is unnecessary to call attention to, for no one can be in its neighborhood without seeing it, and seeing it is to admire and praise. It certainly is one of the most beautiful pictures ever imported into the United States.
- 374.* W. S. HASELTINE, Rome.
The View from Capri.
This is a faithful and literal representation of this beautiful view.
- 375.* CHARLES LINFORD, Pittsburgh.
Scene in Western Pennsylvania.
376. CHAS. DE SAN, Paris.
On the Seine.
377. J. WEINGARTNER, Munich.
The Reading Lesson.

378.*

FRANK REHN.

Cape May.

379.

MILNE RAMSEY, Paris.

Nature and Art.

Nothing finer by this rising and already highly prominent painter has ever been exhibited. Ramsey promises to be one of the great artists of America.

380.*

JOSEPH COOMANS, Paris.

The Beautiful Pompeian.

There probably has never been such a picture by Coomans ever exhibited in this country before—it surpasses all his former efforts.

381.

GIOVANNI ROTA, Paris.

The Visit to the Gallery—In the Time of the Directory.

No one can but pause before this painting; and to pause is to praise and admire. Certainly a more attractive picture cannot be presented.

382.

E. H. MAY, Paris.

Medal, 1855.

Waiting.

383.*

A. SAVINI, Rome.

Leah, the Forsaken.

The illustrious Savini never succeeded in any work as he has done in this. It certainly stands as his masterpiece, and is entitled to high consideration and lasting praise. It is no wonder that the Roman school is obtaining such a firm footing in the world's estimation, when it turns out to the public gaze and possession such remarkable works of art.

384.

PROF. CARL HUBNER, Dusseldorf.

The Village Aristocrat.

An exceedingly interesting painting by this well known artist. The important personage of the village with his wife are on their dignity, while their less favored neighbors are gazing at them with the various emotions naturally resulting from their different characters, and it is also very evident that there are some who are disposed freely to comment on the situation.

385.

PROF. GUITEREZ, Rome.

An Italian Woman in her Native Land.

386.*

CÆSAR DELL' AQUA, Paris.

The Jealous Pets.

Dell' Aqua, one of the finest of living painters, has certainly done himself justice in this production of his pencil. Difficult is it to obtain any work of art by him, but almost impossible such a beautiful conception and rendition.

387.

GEORGE F. BENSELL.

Come to Mama.

388.

H. T. CARISS.

Street Scene in Frankfort.

389.

T. FEDRIAN.

Still Life.

390.

J. STIRLING THOMAS.

Still Life.

391.

FELIX ZIEM, Paris.

Medals, 1851, 1852, and 1855 ; Cross of the Legion of Honor, 1857.

Scene on the Bosphorous.

A really marvellous picture for color and beauty.

392.*

ALFRED WAHLBERG, Paris.

Medals, 1870, 1872, and 1873.

Landscape—Brittany.

No one of the new and rising landscape painters of France is exciting the interest and expectations of amateurs as this artist, who is here represented by his most important and greatest work.

393.*

A. R. VERON, Paris.

Cloudy Day in Lorraine.

Probably nothing by this artist equal to this has ever been imported.
Although not as large as some of his pictures, it is a first-class effort of this first-class painter.

394.

GEORGE T. HOBBS.

On the Hillside.

395.

F. D. BRISCOE.

Stormy Day at Atlantic City.

396.

EDMUND D. LEWIS.

In the Berkshire Hills.

397.

GEORGE F. BENSELL.

Waiting the Return of the Braves.

398.

LUCIAN POWELL.

In the Tropics.

399.*

ALBERT PASINI, Paris.

Medals, 1859, 1863, and 1864. Cross of the Legion of Honor, 1868.

Market Scene at Cairo.

Fromentin, Gerome, Fortuny, and Pasini are four of the great painters of Eastern scenes. Pasini is destined to occupy one of the most prominent places in art of the century.

400.*

EDOUARD ZAMACOIS, (deceased.)

Medals, 1867, 1868, and 1870.

The Cavalier.

A singularly beautiful specimen of Zamacois. As it is well known the works of this artist are now almost impossible to procure.

401.*

JULES EMILE SAINTAIN, Paris.

Medal, 1866.

The Garden Ramble.

Saintain is probably the most popular of all the great French painters whose works are sold in the American and English markets. So great is the demand for them in London, and so high the prices paid for them, that it is rare that one finds its way to the United States. It is perhaps two years since an important one has been seen here.

402.

MILNE RAMSEY.

Objects of Nature and Art.

403. PROF. CARL HUBNER, Dusseldorf.
A German Pastor Blessing the Emigrants.

404. PROF. GUITEREZ, Rome.
The Cavalier.

405. C. J. SMITH.
Spring Flowers.

- 406.* ISAAC L. WILLIAMS.
After Claude.
Landscape.

- 407.* JOHN WILLIAMSON, New York.
Trout Brook.

- 408.* Palisades, Hudson River.

- 409.* GEO. T. HOBBS.
French Cottage near Paris.

410.* DEWEY BATES, Paris.

View of Antwerp.

411. CH. BEAUMONT.

On the Orinoco.

412. EDMUND D. LEWIS.

On the Brandywine.

413. F. D. BRISCOE.

Stranded.

414. S. JACOBSON, Dusseldorf.

Bright Moonlight.

This is the most splendid example of this celebrated painter that Mr. Haseltine has ever seen. It took a Silver Medal in the World's Fair at the Crystal Palace.

415. REGIS GIGNOUX, Paris.

The Falls of Saint Anne, Ca.

There never has been a stronger picture painted by any artist claiming to be American. It is as fine as the very best French art. It certainly is Mr. Gignoux's masterpiece.

416.* CHARLES FRANCIS DAUBIGNY, Rome.

Medals, 1848, '53, '55, '57, '59; Cross of the Legion of Honor, 1859;
Medal, First-class, 1867, E. U.

Landscape in France.

A perfectly magnificent painting, and one worthy of the highest
laudations. Only the master could so truthfully and conscientiously
depict this phase of nature.

This picture would cost, in M. Daubigny's studio, 20,000 francs, and is
the finest specimen of the artist in the United States.

417.*

C. PITTARA, Rome.

Twilight on the Roman Campagna.

One of the most superb efforts of this great painter ever shown in this
country, and as fine as anything ever seen from his brush.

418.

H. BOESE.

Scene near Derby, Connecticut.

419.

F. D. BRISCOE,

Stormy Day, Atlantic City.

420.

CH. BEAUMONT.

Autumn on Lake George.

421.

J. H. WILSON.

The Approaching Storm.

422. EDMUND D. LEWIS.
Tea Island, Lake George.
423. S. P. DYKE.
Twilight.
424. J. STIRLING THOMAS.
Still Life.
425. GEO. F. BENSELL.
Hide and Seek.
426. W. H. WHITING.
On Lake George.
427. THORP FLAHERTY.
View in Brittany.
428. View near Berkshire.
429. R. MORTON.
Afternoon on the Nile.

430.

F. D. BRISCOE.

Marine.

431.

MARTIN STROEBEL.

After Siegert.

The Sewing School.

432.

The Call to Dinner.

433.

PHILIP WHARTMANN, Berlin.

After Angelica Kaufman.

The Vestal Virgin.

434.

GEORGE HARRIS.

View near Johnstown, Pa.

435.

OTTO SCHOENFELDT, Berlin.

After Meyer Von Bremen.

The Love Letter.

436.

J. GOLDBERG, Antwerp.

After Gerard Dow.

The Fruit Seller.

437. J. GOLDBERG, Antwerp.
After Siegert.
The Shepherdess.
438. J. GOLDBERG.
After G. Spangenberg.
At Dusk.
439. JAMES WALLACE.
Bay of Naples.
440. CARL FORSCH, Munich.
German Peasants Cooking Dinner.
- 441.* DEWEY BATES.
After Vandyke.
Christ on the Cross.
- 442.* AFTER RUBENS.
The Communion of St. Francis.
443. JASPER F. CLAXTON.
After Dawson.
The Little Wood Gatherers.

444. J. DIOKERSON.
Golden Summer.
445. L. DOUSSAINT.
Scene in France.
446. EDMUND D. LEWIS.
Narragansett.
447. CH. BEAUMONT.
On the Danube.
448. J. H. WILSON.
A Windy Day.
- 449.* H. J. HOLBROOK, Cincinnati.
Flowers.
450. C. H. SHEARER, Reading.
Scene in Western Pennsylvania.
451. F. FELIX, Paris.
Fruit.

452. LUCIAN POWELL, Virginia.
Sunset on the Virginia Coast.

453.* M. D. RAMSEY.
Still Life.

454. FRITZ VOLTAIN.
View near Metz.

455. CH. BEAUMONT.
Oberhofen, Lake Thoun.

456. C. H. SHEARER, Reading.
Scene near Reading.

457.* DEWEY BATES, Paris.
Head of an Old Man.

458.* Head of a Girl.

459. GEORGE F. BENSELL.
Merced River, Yo Semite.